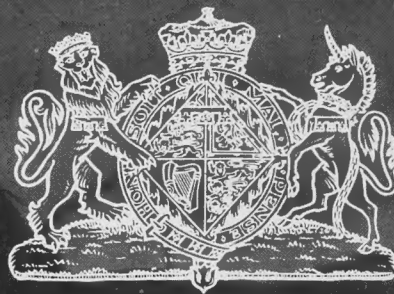


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# *The Winnipeg Ballet*

by ROYAL COMMAND







Their Royal Highnesses  
The Princess Elizabeth  
and the Duke of Edinburgh



# *The Winnipeg Ballet*

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From the ballet *Intermède*, choreography by Arnold Spohr.

**B**UFFALO hunts, pioneer feats of strength and endurance, the tireless verve of our traditional Red River Jig, the gusto of the Bung-gee\* dialect (in which almost every other word was "Boy!")—all these things enrich the soil in which the Winnipeg Ballet is growing.

Prairie-born sense of space, the instinct for style and form which has grown out of the need for economy of motion in conquest of the Great Lone Land, grace born of necessity and fitting function like a glove—these things have helped to make dancers in Winnipeg. And they have helped also to make an audience. It is no accident that the Winnipeg Ballet is cherished as the flower of our colorful past, the brightest promise for the future.

From about 1890 onward, Winnipeg has had a remarkable record of achievement in the serious pursuit of music. For a "pioneer outpost" it has sent forth more than its share of master musicians, maintained musical activity in many languages, many modes. Thirty years ago, from this rich musical background, serious interest in the art of the dance began to develop. Young talent emerged: it was not until 1938, however, that a group of young dancers under Gweneth Lloyd's guidance formed a Ballet Club with the aim of establishing a permanent repertory ballet company.

Recognizing from the first that Ballet is primarily a discipline, the Winnipeg Ballet has adhered strictly to the classical technique. Gradually, year by year, Winnipeg became more ballet minded. The hard work and tenacity of the early years were rewarded when in 1945 the Winnipeg Ballet was able to embark on the first of several excursions afield: Ottawa, two tours of Western Canada, then again to the East. Audiences were enthusiastic, press notices glowing.

In the spring of 1948 ballets from Montreal and Toronto came to Winnipeg for the First Canadian Ballet Festival, which was proposed and organized by The Winnipeg Ballet Club. At the second ballet festival in Toronto the following year the Winnipeg Ballet was hailed as the leading Canadian company.

Incorporated in March, 1949, as a non-profit company, with the backing of a group of loyal Winnipeggers, The Winnipeg Ballet was enabled to improve its standard of performance.

At the Third Canadian Ballet Festival in Montreal in November, 1950, The Winnipeg Ballet again received top rating from leading dance critics.

Pride and high hopes centre on The Winnipeg Ballet, a sturdy youngster steadily growing in stature and in power to express the spirit of Winnipeg and the Prairie West.

Randolf Patton

\*BUNG-GEE—A highly inflectional dialect—the merging of Highland Scots and Cree Indian intonations—spoken by the earliest "native-born" Manitobans from Red River to the Bay.

# PROGRAMME *for the* ROYAL COMMAND

CIVIC AUDITORIUM, WINNIPEG

## THE WISE VIRGINS

Music by Bach, arranged by Walton                      Choreography by GWENETH LLOYD  
Settings and costumes by JOHN A. RUSSELL

An abstract interpretation of the Parable of the Wise and Foolish Virgins.

Spiritual Apotheoses . . . . .	EVA VON GENSCY ARNOLD SPOHR
Youthfulness . . . . .	BELLA SHOLOM JOAN ANDERSON
Foolishness . . . . .	LILIAN LEWIS VIOLA BUSDAY SHEILA KILLOUGH KAY BIRD BARBARA FINLAY
Wise Virgins . . . . .	JOAN CHASNEY JEAN STONEHAM SHEILAGH HENDERSON BEVERLEY IVINGS PAT SPARKS

## BALLET PREMIER

Music by Mendelessohn    Choreography by ARNOLD SPOHR  
Pianist, CECILE HENDERSON    Setting and costumes by GRANT MARSHALL

Ballet Premier follows the style of the Imperial Russian Ballet and uses the classical technique in modern idiom.

JEAN STONEHAM                      ARNOLD SPOHR

*with*

VIOLA BUSDAY	KAY BIRD	BILL MCGRATH
SHEILA KILLOUGH	MARILYN YOUNG	ROGER FISHER
EVA VON GENSCY	BEVERLEY IVINGS	GORDON WALES

PERFORMANCE of the WINNIPEG BALLET

OCTOBER 16th, 1951, 8:30 p.m.

VISAGES

Music by Walter Kaufman  
Choreography by GWENETH LLOYD

Settings by JOSEPH PLASKETT  
Costumes by DOROTHY PHILLIPS

Masks designed by DOROTHY PHILLIPS and created by BETTY PARKER,  
DOROTHY PHILLIPS, DAVID YEDDEAU

The Girl and the Boy weave the innocent pattern of young love; with growing awareness they are assailed by dissonant emotions. Indecision in the Girl begins to separate her from her lover. Sensing this, he is invaded by Jealousy and, as love deteriorates, Lust is added. Fear, Greed and Tragedy are in abeyance, but are gradually aroused by Indecision, Jealousy and Lust.

Driven by fear, the Girl battles with Jealousy and Lust and the lovers gain a temporary reconciliation with deepened Passion. The discordant emotions are subdued to a rhythm which moves with the pattern of their new love. Passion inflames possessive desire in the Boy, who, partnered by Greed, arouses Hate in her, and in violence their love is dragged to the fringe of Tragedy—until, mutually exhausted, they turn to the sanctuary of each others arms.

THE GIRL . . . . .	LILLIAN LEWIS
THE BOY . . . . .	ARNOLD SPOHR
Indecision (Blue and Green) . . . . .	VIOLA BUSDAY
Jealousy (Green) . . . . .	EVA VON GENCSY
Lust (Red) . . . . .	BILL McGRATH
Fear (Grey) . . . . .	KAY BIRD
Greed (Blue) . . . . .	VICTOR DURET
Hate (Black) . . . . .	SHEILA KILLOUGH
Tragedy (Purple) . . . . .	JOAN CHASNEY

FINISHING SCHOOL

Music by Strauss  
Setting by JOHN A. RUSSELL

Choreography by GWENETH LLOYD  
Costumes by DOROTHY PHILLIPS

The year is 1870, and the story told is that of a rebellious new girl who completely upsets the school with her mischievous pranks.

Head Mistress . . . . .	JOY CAMDEN
Mother . . . . .	SYLVIA VANDERVLIS
New Girl . . . . .	VIOLA BUSDAY
Young Sister . . . . .	JOAN LEACH
Brothers . . . . .	GORDON WALES, VICTOR DURET
Dancing Master . . . . .	BILL McGRATH
Valet . . . . .	ROGER FISHER
Parlor Boarders . . . . .	SHEILA KILLOUGH, BARBARA FINLAY
School Girls . . . . .	JOAN CHASNEY, KAY BIRD, SHEILAGH HENDERSON MARILYN YOUNG, BEVERLEY IVINGS, PAT SPARKS SHELLY SHAPIRO



GWENETH LLOYD

*Director of the Ballet*

This Command Performance marks the opening of 1951-52 season for the Winnipeg Ballet . . . the start of the Thirteenth successive season, and the Third as a Professional Company.

The next Winnipeg production is scheduled for the Playhouse Theatre on November Thirteenth and Fourteenth . . . the highlights, Gweneth Lloyd's new ballet "Rondel", a character ballet of the 14th century to the music of Antonio Vivaldi; and the Winnipeg Ballet's first production of a full length classic, Fokine's famous White Ballet "Les Sylvides".

Gweneth Lloyd's children's ballet "The Rose and the King" is to be kept in its tissue paper wrappings this year . . . a new Christmas Ballet will be given for the little patrons in December.

Plans for a Winnipeg show during February are not yet complete . . . full details will be announced later this fall.

In April the Winnipeg Ballet will present the whole of the second act of Swan Lake, using the same version as that of the great Serge Diaghileff . . . the place the Playhouse, Winnipeg.

The Winnipeg Ballet plans the most active "touring" season so far . . . both Eastern and Western Canadian tours are under consideration . . . a tour to the Dakotas is scheduled for early spring . . . a further tour in Minnesota is also being negotiated.



BETTY FARRALLY

*Ballet Mistress*



ERIC WILDE

*Musical Director*



JOY CAMDEN

*Assistant Ballet Mistress*





- ARNOLD SPOHR
- JEAN MCKENZIE AND ARNOLD SPOHR
- VIOLA BUSDAY AND ARNOLD SPOHR
- EVA VON GENSCY
- "CHAPTER 13"
- LILLIAN LEWIS



The Winnipeg Ballet acknowledges with gratitude the great kindness and generosity of the following Firms and Associations which have so unselfishly given to this production.

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